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Remarks ON THE

Musical Conventions IN BOSTON, &C.

By G. W. Lucas.

By Particular request, though at a late day, we have concluded to publish Mr. Lucas' remarks &c. They are valuable as presenting in a condensed view, the doings, members &c., of the Convention for several years past. Most of the things stated are perfectly familiar with Musical men in this vicinity. [Ed.]

WHILE it is generally known, particularly in New England, that for some years an annual Musical Convention has been held in Boston, but few, I apprehend, even of those who have attended it, understand its origin, the secret influences by which, in a great measure, its intended usefulness has been perverted, and especially the illiberal, selfish, and intriguing conduct of some of its members. And while I assure my readers that the necessity of making any disclosures which may in the least implicate the motives or conduct, particularly of those with whom I have long held sweet intercourse, in any thing dishonorable, is extremely painful to my feelings, I feel that they are due to the cause of music, and especially to those who struggled long and manfully to raise the Convention above the reach of party influence and individual selfishness. I am happy to say, however, that expediency does not require me to publish all the truth, particularly in reference to the conduct of certain members.

What is now called the "American Musical Convention," had its origin in the Teachers' Class connected with the Boston Academy of Music, in August, 1836, and under various titles and modifications it has held in Boston eight anniversaries. Col. Asa Barr was chosen President, and Daniel C. Holmes and Levi Wilder Secretaries. They adopted nine resolutions, all of which were very well. And as all the members of this Convention were or had been connected with the Teachers' Class, their proceedings were doubtless entirely in accordance with the selfish views and purposes of Mr. Mason, the master-spirit in the Boston Academy of Music.

Mr. Mason being in Europe in August, 1837, no Class or Convention assembled.

On the 15th of August, 1838, a large Class assembled, and at 8 o'clock the next morning the Convention was organized by the re-election of Col. Barr as President, &c. It now being generally understood that the Class and Convention were to be distinct institutions, that the exercises of the one should not interfere with the proceedings of the other, many musical

teachers and amateurs from different parts of the country, who felt no interest in the Class, became members of the Convention. Among these were the venerable Bart'w Brown, the lamented Moore, and many others who did not consider the instructions of the Professors in the Boston Academy of Music as the *ne plus ultra* of all musical light and excellency. For several days the discussions of the Convention took a wide and liberal range. It was soon perceived, however, that such freedom of debate was not agreeable to Mr. Mason, and his party satellites. It flashed too much light across his orbit, involved some questions which might affect the sale of music books, and excited his displeasure at the presence of those who saw fit to differ from him in opinion. This was no sooner discovered, than two parties arose in the Convention. The private views and interests of Mr. Mason controlled the one, while the friends of free discussion composed the other. This state of things was deeply regretted by the more prudent and judicious members of the Convention, and every precaution was taken on their part to prevent such a result. The first open attempt to check free discussion was made by Mr. Mason on the question of Congregational Singing in connection with the Choir &c. In the discussion of this interesting subject, a speaker, who was a warm friend of Mr. Mason, said that in order to encourage congregational singing, new music books and tunes should not be too frequently introduced, that teachers should regard the higher interests of music, and not the pockets of the book-maker or seller. This remark, though not intended to be personal, displeased Mr. Mason, and he instantly declared the speaker out of order. On an appeal, however, the Convention sustained the speaker. Toward the close of this anniversary, the Convention adopted twelve resolutions, appointed a committee to draft a suitable constitution to be reported at the next annual meeting, and after some unimportant business, adjourned to August, 1839. Upon the whole, the proceedings of the Convention this year were important and tolerably harmonious. All regretted the separation, and looked forward to the next anniversary with the liveliest anticipations of pleasure and the assurance that under the restrictions of a liberal constitution the utmost harmony would prevail. The Convention this year numbered 96 gentlemen and 42 ladies.

On the 20th of August, 1839, the Convention was again organized at the Marlboro' Chapel, in Boston, by the choice of Col. Barr for President. Present this year, 260 members; 195 gentlemen and 65 ladies. A still larger proportion of these members felt no interest in the exercises of the Class, while they regarded the Convention of the first importance to the cause of music generally. This, however, did not increase Mr. Mason's interest in the Convention. The proceedings of the Convention were similar to those of 1838. Congregational singing in connection with the Choir, and the instruction of children in music, were the principal subjects of debate. A constitution was reported, and in consequence of its unsuitableness, rejected *in toto*, almost without debate. A majority of the members, however, felt the importance of a constitution, and accordingly a new committee was appointed to prepare and present one at the next annual meeting of the Convention.

Notwithstanding the constant manifestations of respect and personal delicacy toward Mr. Mason by the friends of the Convention generally, a question, involving the literary character of his Manual of Instruction, was presented for discussion; but by the prompt interposition of his friends, it was immediately withdrawn. It gave a brief check, however, to the arrogance of those who could endure nothing but the glorification of their idol, and who formed the curtain behind which he concealed his plots. The day for adjournment having arrived, resolutions, &c. were

adopted as usual, and the Convention adjourned to 1840, still hoping that their future proceedings would be more harmonious and useful to themselves and the important cause in which they were engaged.

The 19th of August, 1840, soon arrived, when the Convention was again organized at the Odeon in Boston by the re-election of Col. Barr for President. Present at this anniversary, 344 members; 245 gentlemen and 99 ladies. The discussions upon Congregational singing, music in common schools, &c. were again resumed, and continued several days with much interest and instruction. Several new subjects were presented, some of which, especially that of introducing chanting into church music, excited much interesting debate. A constitution and by-laws were reported, amended and adopted. Experience has taught us that this was an important achievement. Besides two able lectures, the remarks of such men as the Hon. S. A. Elliot, H. T. Hach, J. F. Warner, and many others distinguished for their learning and talents, greatly contributed to the pleasure of the Convention.

Considerable difficulty was experienced this year, from the inability of the presiding officer to perform the duties of his station. This required not only an educated and discriminating mind, but a knowledge of parliamentary rules, neither of which graced the Chair on this occasion. Some of my readers may marvel at the election of such an incompetent presiding officer over an assembly so large and intelligent. The explanation is easy. As has been said, the Convention originated in the Teachers' Class in 1836. The Class at this time was small and composed of inexperienced young gentlemen, mostly from country villages. More than any of them, the Col. possessed the advantages of age, an imposing personal appearance, and above all an honorable rank in the bulwark of his country. Thus conspicuous and pre-eminent, it was natural that all eyes should have been fixed on him as the most suitable person to watch over their deliberations. Once in the Chair, he easily secured his reelection. By this time Mr. Mason had scanned him with a poet's eye and well understood his composition. Through such a presiding officer he well knew how to accomplish his selfish purposes. The Col. also, in order to secure his own election, well understood the importance of placing Mr. Mason on the committee for nominating a President, &c. The superior number of members, distinguished as many of them were for learning and talents, together with the parliamentary character of the Convention this year, rendered the disadvantages of such an incompetent President plain to all. Having reached the closing scene of the anniversary, with a determination on the part of many to place in the Chair some more competent person the next year, the Convention adjourned to 1841.

"The National Musical Convention," so called in the 1st article of the constitution, was again organized on the 19th of August, 1841, by the choice of Rev. Worcester Willey for President. This was, indeed, the golden age of the Convention. It numbered this year, 436 members; 324 gentlemen and 112 ladies; nearly 100 more than had before or have since attended any one of its anniversaries. The friends of a Convention, independent of the Class, now felt that their efforts had been crowned with success, and that the noble Institution they had struggled to establish would now exert a most powerful and salutary influence on the great interests of music throughout the country. But these bright hopes were soon to be disappointed. In 1839, Mr. Webb, dissatisfied with Mr. Mason's treatment, broke his connection with the Boston Academy of Music. This led to an advertisement by the Handel and Haydn Society for a Teacher's Class, to be principally under the instruction of Mr. Webb, in opposition to the one already established by the Boston Academy of Music. In this advertisement,

during the meeting of the Boston Academy of Music, the means or power of the question which was the Convention. That of Mr. Webb, and mortified the Handel and Haydn Society. The question, as committee by Mr. Mason, read thus: "Do oratorios and sacred music, as they are generally conducted, exert a salutary influence on the cause of religion?" This form of the question, how acceptable to the committee, and therefore it the following: "Do oratorios and sacred music, as they are generally conducted, exert a salutary influence on the cause of religion?" Mr. Webb and other members of the Convention, however, well understood the design of the question, as submitted by Mr. Mason—that it was to injure the Handel and Haydn Society. Mr. Mason had approved of such a question while President of the Handel and Haydn Society, and afterward by the Choir of the Boston Academy of Music, so long as that Choir had the ability to perform them.

In justice to myself, I will here state, that I was not aware of the promise of the Handel and Haydn Society to give two public oratorios in connection with their Class, until nearly a year afterward, having never seen their advertisement. And although I knew that in 1839 Mr. Mason recommended in the Committee on Resolutions the presentation of the following—"That the Convention approve of the connection which has heretofore existed between the Class and the Convention, and recommend the continuance of this connection on the same basis"—and yet within thirty minutes from that time, in a speech in the Convention, in direct opposition to what he had just before recommended in the committee, expressed his hearty approval of a free and independent Convention, I did not believe him capable of such bare-faced duplicity as he manifested in the presentation of the question before us. I was therefore among those who sustained the negative of the question; only so far, however, as it involved the influence of such performances as they are generally conducted.

Although, as I have said, the friends of the Handel and Haydn Society well understood the original form and design of the question, and met it accordingly, the dissolution of the Convention was not, as is generally supposed, the result of party excitement, however strong it may have been, but of base intrigue, as I shall now show. True, the enemies of an independent Convention availed themselves of the excitement to accomplish its destruction. An independent Convention, separate from the Class, was the horrid phantom which haunted Mr. Mason, and it must be destroyed. To accomplish this, on the morning of the 25th, while the Class were assembled to receive their lesson, aside from all the members of the Convention who were not connected with the Class, Mr. Hood, a member of the Class and one of Mr. Mason's most servile agents, in the presence of his master, pledged the Class by a vote unanimously to sustain a resolution to dissolve the Convention as soon as it should be convened at 11 o'clock that morning. And in accordance with this arrangement in the Class, a resolution for the dissolution of the Convention was introduced and carried. What was done in the Class to secure the co-operation of the young gentlemen in this nefarious plot, I know not; but had it been known to the members of the Convention who were not connected with the Class, the resolution would not have passed. Had any action on the resolution been postponed a short time, its object would have been discovered, and many who, under a mistaken impression, voted for the dissolution of the Convention, would have sustained the other side of the question. All but the members of the Class, however, were taken by surprise, and voted on the resolution without sufficient reflection or a knowledge of its origin or design.

Thus the infamous plot for the dissolution of the National Musical Convention, an Institution well worthy of the title it bore, originated in the Teacher's Class, directly under the eye of Mr. Mason, and by his consent and was carried forward by his most confidential friends. Thus was sacrificed to the jealousy, selfishness and illiberality of one man, a National Institution which had been raised by the wisdom and the most persevering efforts of the real friends of music, and which promised the greatest good to the cause of music generally. This noble Institution might have been saved, had any of its friends supposed Mr. Mason and his coadjutors in this matter capable of resorting to such despicable means for its destruction.

Not long after the dissolution of the National Musical Convention, a pamphlet appeared, charging Mr. Mason with its destruction. This troubled his mind, and he consulted me in regard to the course he ought to pursue in reference to it. Being still ignorant of the plot which has been herein exposed, I gave him my opinion as to the course I should pursue were

I in his place, and replied to the pamphlet, so far as it implicated me in any design to injure the Handel and Haydn Society or to dissolve the Convention, in a letter to the Editor of the Musical Visitor, which appeared in that valuable periodical of April 9th, 1842.

I knew that Mr. Mason's views in regard to the character and usefulness of the Convention, were directly opposed to mine; but so long and friendly had been our intercourse, that I did not believe he would be concerned in any plot, or unfair means, for its destruction.

Immediately after the dissolution of the Convention, Mr. Mason notified the Class that a new Convention would be formed at the Odeon, at 3 o'clock the same afternoon; which accordingly was done, under the title of the "American Musical Convention." This Association bore but a faint resemblance to the one which had just been dissolved. The sincere, impressive and independent appeals of a Whittemore, a Warner, and many others who loved the cause of music, were no longer heard within the walls of the Odeon. Except those who were connected with the Class, but few of the old members remained in this Convention, and they seemed paralyzed by the shock they had just experienced. Mr. Mason, however, seemed entirely satisfied, and every thing proceeded according to his will. The strong and independent members having withdrawn, he easily controlled the proceedings of those who remained. Thus crippled and bound by the one-man power, this fragment of the noble Association which had just been broken up, continued its feeble efforts a few days, and then adjourned to 1842.

On Thursday, August 25, 1842, the American Musical Convention was again organized at the Odeon. Mr. Mason being on the committee for nominating a President, &c. and the Convention being nearly reduced to its original elements, Col. Barr was again chosen President. Present on this occasion, 366 members; 252 gentlemen and 114 ladies; 70 less than composed the Convention previous to its dissolution in 1841. My readers may see that the number of female members this year was some larger than at any former meeting of the Convention. It is plain, therefore, that this diminution of male members on this occasion was caused by the dissolution of the Convention in 1841. And what was still more to be regretted, those who then withdrew were the most

The Convention this year was honored with a new member, who also sustained the character of reporter for the New York Evangelist, and who, as any one may see by looking into that excellent Weekly of Sept. 8, 1842, took good care to favor the public with copious extracts from his own speeches. In his view, the terms Class and Convention were only interchangeable titles, applied to different exercises of the Class, over all of which Mr. Mason presided. Mr. Mason was not the man to lose the personal advantages of such a reporter. He kindly furnished him with all the information necessary for his office, and opened to his astonished view the rich treasures of the Sacred Art. Amid such new and enchanting scenes, no wonder his entranced imagination lost sight of earth and drew out a glowing epic instead of an impartial report.

The proceedings of the Convention this year, in consequence of the incompetency of the presiding officer, were not less embarrassed and unparliamentary than they were in 1840. This was plain to all. The Convention, however, lingered through its appointed term, and then adjourned to 1843.

August 22, 1843, the American Musical Convention was again organized at the Odeon. D. E. Jones of New York was chosen President. Present, 233 gentlemen and 109 ladies; in all, 342 members; 24 less than in 1842.

In organizing the Convention this year, the circumstance that Col. Barr did not place Mr. Mason on the committee for nominating a President, &c. as he had usually done, and as I have already intimated, through whose influence he had always secured his own election, was particularly noticed. This, with another circumstance which was also noticed—his delay in selecting this committee—excited some suspicion that all was not right. No objection, however, was made to the report of the nominating committee, and Mr. Jones took the Chair. These things were done on Thursday the 22d. The next day, between 2 and 3, P. M. in a conversation with Mr. Mason in reference to the selection of the committee for nominating a President, he unequivocally stated to me that he knew not why Col. Barr did not place him on that committee, as he had usually done, nor why Mr. Jones was nominated instead of another person who was by some expected to occupy the Chair. Thus he coolly endeavored to convince me that the secret spring of these unexpected proceedings was wholly unknown to him. Several reasons, however, led me to doubt the truth of this declaration, and soon the proof of his duplicity appeared. The fact that Mr. Jones was reporter for the Evangelist—that his report might be more or less complimentary to Mr. Mason—that it might again represent the Class and Convention as one and the same thing, of which Mr. Mason was the head—the

influence of flattery—the unusual circumstances which appeared in the selection of a committee for nominating a President—the nomination for that important office of a young and inexperienced member like Mr. Jones—together with many other circumstances which I might mention, were among these reasons. In the course of the same afternoon, in the presence of several gentlemen, I asked Col. Barr why he left Mr. Mason off the committee for nominating a President. Not knowing what had passed in conversation on the subject between Mr. Mason and myself, his reply was unequivocal that Mr. Mason requested him so to do. Thus in an unguarded moment the Col. unwittingly exposed the plot.

The Cowardly and contemptible conduct of Mr. Root, the principal agent in carrying forward this scheme, received its merited censure. The design of this intrigue was to frustrate my election as President of the Convention. I am not aware that Mr. Mason entertained any unfriendly feelings toward me personally, but as he has since said to me, I stood in his way in the Convention. The friends of an independent musical Convention well understood in what sense I stood in his way. Perhaps he remembered that many years ago, before the Boston Academy of Music or the Teachers' Class existed, I suggested a plan for a musical Convention, and urged him to issue a call for such a meeting. He knew that I strongly advocated an independent Convention, separate from the Class—that in the old Convention, before its dissolution, I had firmly opposed his selfish designs. He knew, also, that I was in favor of inviting Mr. Hastings of New York to lecture before the Convention, to which he was strongly opposed. The intriguers urged several things in justification of their base conduct; but they were mere pretences. The real design of the plot was not so much to injure me personally, as to retain their party influence in the Convention. This, however, in consequence of the circumstances which compelled the resignation of Mr. Jones, they lost; and the Convention was once more free and independent. With an independent presiding officer, the prospects of the Convention were now more encouraging. Care was taken to place on the committee of arrangements gentlemen who were in favor of an independent Convention, separate from the Class, and especially to appoint a committee on lectures, who would secure the presence of Mr. Hastings in 1844.

That my readers may decide whether the foregoing insinuation that the presence of Mr. Hastings was not desired at any of the musical Conventions in Boston by Mr. Mason, was just, I will here state several facts in reference to the subject. From 1838 to 1843, Mr. Mason was annually placed on the committee for obtaining lecturers. Sometime previous to 1843, I asked him why Mr. Hastings had not been invited to lecture before the Convention? In reply, he said that Mr. Hastings could come if he chose. The ambiguity of this reply led me soon after to ask Mr. Hastings if he had ever been invited to lecture before any of the musical Conventions in Boston; in answer to which, he said that Mr. Mason once asked him if he would favor the Convention with a lecture provided he should be invited? And this, he assured me, was all that had ever passed between him and any person on the subject. After the extraordinary events, however, which in 1843 again freed the Convention from the shackles of intrigue and selfishness, the committee on lectures, composed of Messrs. H. W. Day, A. N. Johnson of Boston, and E. R. Johnston of Philadelphia, forwarded to Mr. Hastings a formal invitation to lecture before the American Musical Convention in Boston in 1844, which was accepted.

[Concluded in next Number.]

Bowery Theatre New York.

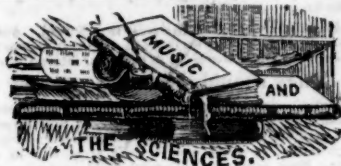
This building has now been burned the fourth time;—three times within nine years. In the conflagration of the Richmond Theatre a mass of human beings perished. Providence has once more checked the operations of this great charnel house. We have reports that the whole was a dead loss of more than \$100,000;—Not insured.

Indian Courtship.

These Indians say that their mode of courtship is something as follows: The stricken Romeo discourses such music as he is able to extract from a rude flute before the wigwam of the copper colored one until the damsel comes forth, and then he commences pelting her with sticks. If she smiles, and does not throw the sticks back, it is a match; on the contrary, if she takes it into her head to throw the aforesaid sticks back, the poor man puts up his pipe and looks for another wigwam, or in other words, 'puts that in his pipe and smokes it.' This is one way to make and reject love.

When the soul is ready to depart, what avails it whether a man die on the throne or in the dust?

JOURNAL OF MUSIC.



Albany.

Money appropriated for Music;—Mr. Mason's book rejected.

From one of the city officers of Albany, we learn that \$800 has been appropriated for music in the city Schools.

When the subject of singing books came up before the city authorities, a gentleman of professional skill pleaded the cause of Mr. Mason's Juvenile Singing books;—saying that they were used in Boston; and he did not say, probably, that they were forced on the schools of this city, by Mr. Mason's own *ipse dixit*.—He did not also say that two or three other books were used in the most popular Juvenile Schools and Academies in this city to the entire exclusion of Mr. Mason's books;—that in a large number of Schools in the adjoining towns, none of Mr. Mason's books were used. He was not aware of these facts, nor were they known to the committee. But on a fair discussion of the comparative merits, a book, published in New York, prepared for the press by Mr. Bradbury was adopted and is now the book in use in that city. Its size, the variety of the music and the rudimental part was regarded with superior favor.

This gentleman also informed us that they had often been troubled there with blustering graduates of the Boston Academy, *alias*, Mr. Mason's class, and on finding that they could not parse a single sentence in English Grammar, were told that they had better go back and finish their education!

One of these diploma men, in the office of our informant, sagely replied to a question, that; He(!) believed that Handel's oratorio was first published in Boston. On being shown one in the German language, his wonders were multiplied. Those who read and recollect our article in No. 9, will perceive that here is evidence in point.

In our opinion, the time is not far distant when a teacher who hails from the Boston Academy of Music, will be regarded as a green horn. *O tempora, O mores*. The above named learned gentleman took up his line of march, and in a short time, no doubt, by unfurling Mr. Mason's banner "sanction of the Boston Academy," succeeded in "astonishing the natives" way off yonder.

O. Barnard, paper and music sent \$13.80, \$1.20 due. Does he know that we have already published most of the Glees for the Million in the Journal? We will however send the Glees soon, if he does not otherwise order.

M. W. STOWEL. We have not been able to send the music he ordered a long time since—and have therefore laid his letter aside.

New Hampshire and Vermont Musical Convention.

The Annual Meeting of this Convention is to be holden at Chester, Vt. commencing on the second Tuesday in June next, and will continue its session three days, under the direction of Mr. I. B. Woodbury of this city. On the evening of the 12th, there will be a concert by the united choirs.

Convention at Stowe Vt.

On the 28th and 29th, of June, a Convention will be holden at Stowe Vt. under the direction of Mr. Mason of this city.

Who can furnish No. 2 of present Vol. It will oblige a friend whom we shall be able to supply. [Ed.]

Also No's. 1, 2, 17, 18, and 24, Subscribers at a distance have written for them.

The Monster Gun.

Another gun for the Princeton is being manufactured in England, said to be the largest ever made in that country. It is to weigh about 9 tons, will be 13 feet long with 12 feet bore and will carry a ball 11 and 3-4 inches in diameter, weighing 336 lbs. Diameter of the breech, 27 and 1-2 inches—Muzzle 19 inches. It is to be tried with a double charge of 45 lbs. of powder and two balls before delivery. Readers must make their own comments.

Information Wanted.

Is it right for a person to go to a theatre to perfect his taste for and judgement of Music? NO.—For, he steps within the precincts of Satan's acknowledged dominions, and is therefore in danger of contamination. His example may be ruinous to others. Go to the theatre? No, not until you have made up your mind to turn your back on Providence and sign the Preliminaries with the powers of darkness of a league binding over your soul for an everlasting residence in the hades of the lost. Go to the theatre? O, yes, go along when you have made up your mind to shake hands for the first time with old Mr. Cloven-foot,—A fine old fellow—isn't he? You want to go to his house don't you? You want to hear some of his music. Ah? And then your ear-being well infused with the spirit of satanic influence, make your choir sing better! Let the Church expel such a person if he repeats the offence. Theatrical music in kind and style is in no respect suited for church service. Musically and Morally it would be an evil for a leader or member of a choir to attend the theatre on a single occasion. Our advice is—stay away from this summer house of vice.

Indispensable qualifications for a good Singer.

Many vainly imagine that a knowledge of the common rudiments of music, and an ability to modulate the voice agreeably to the dictates of an educated ear and refined feeling, make a person a good singer. Such an idea is far from being correct, else we much mistake the truth in the case.

To be a good reader, is not only of the first, but of absolute importance in singing. Hence the reason why we should advise a person who wished to be a finished singer, to take lessons in reading and speaking our own language. Alas! how many there are who come before the public as patterns of excellence in vocal music, and could no better read a hymn or a common verse, than a clown. It is sad, if such persons did not sometimes attempt to teach (!) vocal music. To sing well, a person should be able to pronounce correctly every word in poetic and common use.

We hope that this too much neglected subject, good reading, will hereafter receive special attention by teachers and members of choirs.

From the German.

Observations on Flute-Playing.

This instrument, which was held in such estimation in days of antiquity; which filled such an important part, as well in festivities as in the service of the temple; in triumphant strains, as in the sadness of funeral obsequies; which was deemed so essential to oratory, that speakers regulated the tones of their discourse, and poets the rhythm of their verses, by its sounds, has, though invented at so very early a period, only in modern times obtained that degree of perfection, which we may be justified in terming its culmination point. Not only is its treatment and mode of performance altogether different in our days from what it was formerly, in respect to its being more free and more decisive; but the taste for this instrument has become more extended and more refined, and the important part which has been assigned to it in the modern opera, has so far extended the circle of its utility, that the flute may be almost said to rival the violin. In a word, such is the degree of perfection to which it has attained; that all the acquirements of our ancestors on this instrument, would now appear mean and contemptible.

This most delightful of wind instruments, and which, of all others, is thought to approach the nearest to the human voice, is, however, sometimes misemployed by players, in forcing it to produce a kind of trumpet tone, instead of its natural mellifluous sound. This is altogether foreign to the character of the flute, and has, in a great measure, been the means of strengthening the prejudice that prevails against it, and which will not allow it to be a proper instrument for concertos. This prejudice is still more confirmed by the generality of compositions of this kind, as they are, in many instances, much too uniform to keep attention alive, or to interest strongly the hearers during any long series of passages. If players were more studious to imitate the varied and more delicate bowings of the violin, and particularly its effect in *legato*, and above all in *staccato* passages, then the flute concerto, instead of resembling the tones of a musical clock, could not fail to touch the heart, and to produce the powerful effects of the human voice, to which the tones of this instrument so much assimilate. The virtuoso, who, according to his very name, ought to be one who prizes excellence only, is, according to the present taste that prevails in the musical world, rather solicitous to excite surprise by the powers of execution, and by artificial difficulties, than by simplicity and purity of taste, and considers that which costs the most, the most worthy of attention. Art is now every thing; and as this always stands opposed to nature, the virtuoso, who studies only to excite admiration and surprise, frequently exercises his powers at the expense of the ear, to which he ought always to pay the greatest deference, and without whose approval, all music is vain and ineffectual. The true master of his instrument is able to produce on that alone, all the powers that music possesses of touching the heart, and of unlocking

all the sacred sources from his instrument—that is, ly from within, where soul yield due submission. She orders of execution, and creates order to give utterance to deep, them to others. Devoutly is it to mers who are ambitious of draw the bassoon or the clarinet, wou governed by the predominant cha which is confessedly the elegiac; a the greatest sweetness, and of that pa to the heart.

Extract from a notice of Royal Musical Festival in Abbey.

The description of the Westminster Abbey and the criticisms on the performance would be interesting to but few of our readers. The portion of the Church, in which was perical festival of 1784, and that of the pres 1834, was the nave, including its centre and extending from the great west entrance to the choir.

THE MUSIC.—The public of the present day, by ness with which they crowd to performance like the ster Festival, show that they are fully aware of the property of music, of choral music, more especially, vir increase in effect in proportion to the number of performers.

Orchestra, Vocal and Instrumental, of 1834. Conducted by Sir George Smart. PRINCIPAL VOCAL PERFORMERS.—Madms. Caradori Allen, and Stockhausen; Miss Stephens, Mrs. W. Knyvett, H. R. Bishop, E. Seguin, and Seymour; Miss Betts, Bruce, H. Cawse, Chambers, Lloyd, Masson, C. Novello, Romer, Shirreff, Turner, Wagstaff, and Woodlyatt; Masters Howe and Smith; Messrs. Brahms, Vaughan, Hellamy, H. Phillips, Bennett, Chapman, Goulden, Hawkins, Hobbs, Horncastle, Machin, F. Robinson, W. Robinson, J. B. Sale, Sapio, E. Seguin, Streutou, E. Taylor, and Terrail. Mademoiselle Giulietta Arisi for the second and third performances; Signors Rubini and Zuchelli for the second performance; Signors Ivanhoff and Tamburini for the third performance. Organists.—First performance—Mr. V. Novello, 1st and 2d parts; and Mr. Auwood, 3d part. Second performance—Mr. H. R. Bishop, 1st part; and Mr. Turle, 2d and 3d parts. Third performance—Dr. Crotch, 1st and 2d parts; and Mr. Adams, 3d part. Fourth Performance—Mr. W. Knyvett.

Violin. Leaders.—Signor Spagnuoletti, 1st and 2d parts of first performance; Mr. Weischel, second performance; Mr. Mori, third performance; Mr. Cramer, fourth performance.

COMPARATIVE TABLE—1834, 1784.

	1834	1784		1834	1784
Violins . . .	80	96	Cantos—		
Tenors . . .	32	20	Females . .	113	11
Violincellos .	18	21	Boys . . .	32	47
Double basses	18	15	Altos . . .	74	48
Flutes . . .	10	6	Tenors . . .	70	83
Oboes . . .	12	26	Basses . . .	108	84
Clarionets . .	8	—			
Bassoons . .	12	27			
Horns . . .	10	12	Italian singers		
Trumpets . .	8	12	from fine Opera	5	2
Trombones . .	8	6	Instruments .	223	231
Ophicleides .	2	—			
Serpents . .	3	4			
Drums . . .	3	4			
	223	251	Total	625	526

Practicing Instruments and Singing.

Persons, old or young, commencing to play the piano or almost any other instrument, or to sing, will not derive material advantage by practicing more than a half an hour or an hour at a time. They should however practice three or four times per day. After sufficient time has elapsed, say six months, they will be able to profit by longer seasons of playing or singing.

Remedy for sore fingers in practicing the Piano.

Moisten the ends of the fingers with sweet Oil. Fingers and hands that have become stiffened by labor will receive benefit by rubbing and moistening them with sweet Oil once or twice per day.

Ideas.

An Idea,—A word of how much consequence?

How many desperate thrusts are made,—how many efforts not crowned with success, to hook up an original idea, from a poor inoffensive ink-stand! How many brains are hauled over, shaken up, twisted into a thousand shapes, with the vain hope of perpetrating a something, a thing clothed in words. A sheet of the whitest, cleanest paper imaginable lies stretched out in its virgin simplicity before the gaping, empty gaze of a poor, worn-out, exhausted Editor,—a pen, which has been dipped into the ink-stand for the thousandth-and-tenth time, is in readiness to secure, to commit to safe custody, the first stray thought,

of his
out,
ader we are obliged
ies. Receive them,
pass on your patience.

Interlude for the Organ
we have heard a desire
umber of sources, for pieces
t for the Organ. From the
ntity of Organ Music which
shed in this country we infer
or this instrument would be
eptable.

Communications.

[For the Journal of Music.]

Prejudices and Results.

who edits a very useful four-leaved
ay down in Boston, said not long since
ashful young man, who called at his
"write something for our paper;—it is
y necessary to stretch your neck, and tell
what you see and hear, and there will be
enough to say." This remark was correct.—
Every man of ordinary observation, when he
turns his attention to the fact, will be struck
at the great variety and multiplicity of feelings
and influences which lie around him.

In a small country town in Rhode Island,
and I doubt not it has been so in a great many
other towns in New England, a general feel-
ing against Church Music prevailed one
generation ago, among the great A's, deacon
B's, and old farmer C's, who felt unwilling it
should make any part of the services of the
sanctuary. This feeling would of course soon
be overruled by the younger portion of the
congregations. Then came a violent opposi-
tion to the use of Musical Instruments in the
House of God, as being theatrical, or "tools
of Satan," and the good old deacon has often
left the house to spare his pious feelings.

The minister whose business it is to cultivate
HARMONY TEMPORAL as well as SPIRITUAL,
would manifest such an indifference to the
singing as would be any thing but encourag-
ing. These times in some measure have
passed away, but the unavoidable result still
lingers behind. There is but little interest
in the church, and no cultivation of EAR or
VOICE; no taste for anything delicate or ex-
pressive; the style of performance, drawling
and indistinct. If the voices can manage to
keep together in singing a plain tune, the work
is regarded as tolerably well done. There
are those who have right views of things, but
the choir generally do not feel any obligations
to sustain their portions of the worship, and
frequently sit below, or go to another meeting.
Sometimes the leader feels the same want of
responsibility, and is absent a portion of the
time. Where choirs are thoroughly trained,
a few absences are not so sensibly felt.

In my humble opinion, this is the result of
the prejudices of the last generation, and is
not the church responsible I would inquire?
Is not good singing, one of the most efficient
means, of calling people to the sanctuary, and
interesting them in things of eternal worth?
How true it is that "children of this world are
wiser in their generation than the children of
light!" Did these OLD FATHERS IN ISRAEL
never read that the pious of ancient time used
to praise God with psalms, hymns, &c. and
spiritual songs, accompanying their voices
with instruments? Do they never look for-
ward to the heaven of ETERNAL REST, and re-
member that harps of gold and crowns of
rejoicing are awarded to the redeemed of
earth—that VOCAL and instrumental MUSIC will
be among the pleasures of future bliss,—that
the very arches of heaven will tremble, as they
echo the sublime anthems of "GLORY TO GOD
AND THE LAMB WHO HATH REDEEMED US FOR-
EVER?"

Why then may we not cultivate the spirit
of Music on earth to the full extent of our
natural powers? A.

Books of Church Music.

In most of the books of Church Music,
published in this country there has been many
serious faults and many glaring deficiencies.
In the majority we find that from one half to
two thirds of the entire book is made up of
what the Editors graciously condescend to in-
form us, constitutes the 'old standard Tunes.'

Now what makes them standard Tunes?—
And what are they? They are for the most
part the mere 'milk and water, of true Church
Music, the material by which to gather paltry
dollars. And if they are standard at all (and
we think the question admits of an argument,
to say the least,) they become so by constan-
tly presenting their stereotyped forms to the
public, rather than by any intrinsic merit of
their own, or by any favor, which they may
have received.

And, after this mass is collected together
and something in the shape of new music is
added, we are informed in the preface, that
the existing state of the science demands new
music,—that a vacuum, which has long been
felt, has been attempted to be filled up, (Alas,
how miserable the failure) and last, though not
least, that it is intended to promote the true
interests of the cause. If it said, that it was
intended to fill the pockets of those concerned
in getting it up, we think that it would come
a great deal nearer the truth. Another serious
objection, applicable to some of our books;
we find them filled with scraps from foreign
composers, to the entire exclusion of our
American composers, leading to the conclu-
sion, and a very natural one too, that there is
no musical talent among us, save what eman-
ates from the authors in question, and adorns
their pages. This is a great mistake; we
have among us native talent, and that too of
the very highest order. And we shall rejoice
when there is sufficient of the 'Native Ameri-
can' principle among us (to say nothing of
common courtesy) toward our common breth-
ren to encourage and sustain it. There has
been some noble exceptions to the foregoing
class. Some three or four books of sterling
merit have been published, but strange to say,
they have not met with so cordial a reception
as their merits demanded. The reason is
obvious; they were of too high rank, too
classical in their character, to meet with
favor, from a community ignorant how to ap-
preciate anything above the range of their own
exceedingly limited comprehension. But the
Musical Taste among us is improving, and
we may hope ere long that we may see the
insalubrity of our Musical atmosphere reno-
vated, and a taste cultivated for refined and
pure song.

ELEMENTARY

RULES FOR COMPOSING MUSIC &c.

Lessons for Schools.

The following rules belong to the course of instruc-
tion given in our Normal School Lectures. Among
several reasons which induce us to publish them, is
the fact, that almost every piece of music sent to us,
is in some respects faulty, which an attention to these
rules would enable the individual to correct, so far as
the leading melody is concerned. We now only refer
to the general structure of the principal Melody.—
These rules are such as every Teacher of Music should
perfectly understand. They relate principally to such
lessons as should be written for the early part of
a Singing School. Some of them are more compre-
hensive.

The dash (—) is used indefinitely to indicate a continuation of
sound to make out the time.

No. 1 Lessons should be Short.

ex (1)

sing the syllables

1 1 | 2 2 | 3 3 | 2— | 3 3 | 4 3 | 2 2 | 1— |
do do re re mi mi re mi mi fa mi re re do

ex (2)

1 1 | 2 2 | 3— | 4 3 | 2 2 | 1— |
do &c.

A long lesson is exceedingly tiresome to a School. And as no
good teacher would write one, we should expect that a poor teacher
writing a long poor lesson would fail to benefit or interest his class.

No. 2 They should be simple step by step.

The examples under, the foregoing rule illustrate the present one.
Teachers too often study to write something hard, peculiar or origi-
nal (?) and produce something which if it was food would be nause-
ous to every taste. Teachers should study simplicity in elemen-
tary lessons. How unfit the following which is really good for
nothing is—

Apply syllables in all cases.

1 4 | 2 7 | 3 6 | 1— | 2 8 | 2 1 | 4 6 | 8— |
do &c.

It has no melody;—has no subject, and the skips are unnatural.
It is an exceeding great mistake for teachers to suppose that if they
write a lesson placing sounds at random, that it is as good as any
other. Even difficult lessons should not consist in oddities, something
that was never seen before and what no one will ever want to see again.
Difficulties should embrace such skips and modulations as are in
use; specimens of exquisite taste.

No. 3 They should first be written in the lower part of the scale, from 1 to 4.

The example under the first rule illustrates this. There are some
persons who seem at first to have a compass of voice comprehended
from 1 to 4. But the pitch of such lessons can be varied so as to
carry the voice through a compass much larger.

No. 4 Next write lessons in the middle of the scale, from 2 to 7, like the following:—

ex 1
5 5 6 5 | 4 4 3— | 3 3 4 5 | 6 5 5— |

A variety of lessons of this kind may be written.

No. 5 Next write lessons in the upper part of the scale, from 8 to 3.

ex (1)
8 8 7 | 6 6 7 | 8 7 6 | 5— | 5 5 5 | 6 6 7 | 8 8 7 | 8— |

(2)
8 7 6 5 | 4 4 3— | 4 3 4 5 | 6 7 8— |

(3)
5 5 | 6 6 | 7 7 | 8— | 3 3 | 4 5 | 6 5 | 5— |

We have already published a variety of lessons of this kind. And
one thing is certain, that those who have tried similar lessons will
ever after use them. Teachers should rather try to write easy lessons
than hard ones.

No. 6 Now in simple skips embrace the whole scale.

1 3 2 4 | 3 6 5— | 4 2 3 1 | 4 3 2— | 3 4 5 8 | 7 6 5— |
2 4 3 1 | 2 2 1— |

(2)
3 1 3 | 5— 3 | 4 3 2 | 1— | 5 6 7 | 8— 5 | 4 4 5 | 3— |

No. 7 Lessons of two or more phrases should answer each other in melodic feeling.

This rule it is not easy to explain or easy to understand, except for
such as have some musical genius. Indeed, without some special
musical taste a teacher would hardly succeed in writing lessons that
would please, though they might violate no rule.

Illustration.

3 3 4 | 5 3 1 | 2 4 3 | 2— | 3 3 4 | 5 3 1 | 2 3 2 | 1— |

It should not be supposed by this, that there should be measures
in one phrase* precisely like the other. The following we think
illustrates the rule as well as the above:—

1 1 2 | 3 3 2— | 3 3 4 3 | 4 4 3— | 4 4 3 4 | 3 2 1— |

The following is at variance with the rule,
and unsuitable for a lesson.

1 1 1 1 | 2 2 2 2 | 3 3 3 3 | 2— | 4 6 8 5 |
2 7 3 4 | 5 1 5 4 | 3— |

Every simple lesson as well as every common tune or piece of
music should have a musical sentiment in it; all the phrases of which
should make a complete whole. Some tunes seem to be an unmean-
ing succession of sounds—and you might as well leave off in one
place as in another, as they have no character at all. Choral tunes
are too generally of this description. They are adapted to massive
organs which exhibit the different parts as struggling antagonists, while
the congregation, here and there, joins, generally to the upper part.
Choral tunes were never designed for choirs and are, except occa-
sionally, quite unfit for any other purpose, than for the whole congre-
gation to move off in a heavy style, as they do in Germany.

No. 8 The first phrase may end in any sound of the scale, according as the lesson is written in the lower, middle or upper part of the scale: 1, 2, 3, 5, 7 and 8 are better; 1, 3, 5, 8, are most pleasing or agreeable to uncultivated ears.

This rule is sufficiently plain without illustrations.

No. 9 Lessons of two phrases are better if they end on different sounds; also lessons of three phrases. Lessons of four phrases may end two alike:—must not all end the same.

By alike and the same we mean on the same sound of the scale.

ex of two phrases.

5 3 1 | 2 4 3 | 2— | 5 3 1 | 2 3 2 | 1— |

ex of four phrases.

1 1 2 | 3 4 3 | 2— | 2 2 3 | 4 3 2 | 3— | 1 2
3 | 4 5 6 | 5— | 8 7 6 | 5 3 2 | 1— |

* A phrase consists of two or more measures, the end of which is
or should be indicated by a double bar.

The American Journal of Music.

No. 10 Phrases, more particularly melodies should end in long notes.

The foregoing examples illustrate this rule.

No. 11 Melodies and Phrases should end on the accented parts of the measure.

A bad example.

5 4 | 3 4 | 3 | 2 1 ||

We can alter this and make it good:—

ex.

5 | 4 4 | 3 | 4 | 3 2 | 1—||

No. 12 Melodies, except in the middle part of the scale, should end on the tonic, they may end on 3 or 5.

Reference to all the popular melodies of this and other countries will establish the correctness of all these rules.

No. 13 Melodies must commence with 1, 3, 5 or 8. When the first measure is not full, with the last it should make a whole measure.

The last clause preserves the exactness of the time.

No. 14 Avoid unnatural skips.

Some teachers write notes on the staff or in the scale, as a man throws stones in a heap—i.e. at random. Others actually aim at oddities and difficulties all of which is exceedingly wrong.

As a teacher should always prepare his lesson before hand, he should always try to present some musical thought or idea. Avoid oddities: aim at what is natural, pretty, easy and occasional difficulties, when genius can be produced. It is a great deal easier to write a hard lesson than an easy one.

No. 15 Write lessons embracing the more common skips of the scale before extending it.

No. 16 Lessons must be progressive.

This is a very important rule. It may be applied as well to one science as to another. Scholars should be led along by degrees step by step. Thus keep up on their part a pleasing ambition. It must be remembered, that their voices will always be behind their intellect.

No. 17 Ends of melodies and phrases should be indicated by a double bar.

When there are several verses to the same tune this is important.

No. 18 Tenors and second Trebles are related to, begin and end on the middle part of the scale, as a general rule.

No. 19 Leading melodies end on the tonic, or 1, 3, 5 or 8. Bases always end on the tonic.

No. 20 Four (4) leads down in the cadence; Seven (7) leads up:—three (3) leads to 2.

This also must be observed in the movement of all the parts.

No. 21 Write occasional lessons with words.

Easy rounds as solfegios or with words are excellent for beginners.

No. 22 Melodies should have a subject and similarity in movement.

This rule embraces the soul of a good tune. It is not so easy to explain it. We mean that the same musical thought either in the same notes in pitch, or in the same rhythmical relations in different pitches, should occur more than once in the tune.

In drawing the following relations embrace the subject several times.

In Bruce address these rhythmical relations are repeated again and with a similar movement,—

The rhythmical structure of this is peculiar. The following relations are, in Auld Lang Syne, Rhythmically and Melodically repeated:—

Student will probably understand our meaning.

From the True Sun.

My DEAR SIR:—It is not my present purpose to furnish a biography, or even a biographical sketch of COLEMAN. This is yet to be written, for he was a true child of genius, and the lives of all such are interesting. It is only necessary to state, what is well known, that he has just died, at the early age of twenty-eight, immediately after receiving, in the shape of a princely fortune, a remuneration for the seven long years of toil and anxiety that were requisite to bring his 'Eolian Attachment' to perfection. In addition to this, I may state that his character was one of those that may be denominated lovely, and that the history of his youth gave promise of a rich maturity, which has, alas! been too fatally destroyed.

My only purpose, at present, is to present two or three instances in his history, and the history of his invention, which cannot fail to be deeply interesting to every reader, and especially to the musical artist—I had the pleasure, but a very few days before his death, to hear from his own lips the narration of events attending his visit to Europe, where, it will be remembered, both he and his invention received extraordinary attention, and from whence he returned but a few days ago. This narration was rendered infinitely interesting, by a constant reference to the

portraits, autograph letters, &c., of the distinguished individuals who figured so largely in it, and with whom he became intimately associated.

Coleman left this country last year with a single piano, to which his invention was attached, for the purpose of obtaining a patent right and disposing of the same in Great Britain and the Kingdoms on the Continent. He did not know a soul in London or Paris, and very little respecting the mode of proceeding in order to attain his object. During the passage he became an object of universal interest to his fellow passengers, some of whom proffered him letters of introduction to their friends in Europe. He received them without knowing or mistrusting their value.

It was only after arriving in London, and presenting his letters to a Mr. Bates, that he discovered in that personage one of the members of the house of Baring, Brothers & Co., and found to his surprise that the letter was so strongly worded that it needed only that Mr. Bates should see and hear his new instrument to induce him to request that it might be sent to his residence, where it became an object of curiosity to the nobility and the patrons of science, by means of which he was placed upon a footing from whence he could walk steadily to the height he sought to attain.

A few days after Coleman's arrival in London he remembered another letter he had received from one of his fellow passengers. He now found that the writer was the wealthiest banker in Naples, and the one to whom it was addressed, no other than M. Jules Benedict, Pianist to the Queen, and the second best performer in the world. On presenting it, and giving Mr. Benedict an idea of the invention, he at once requested Coleman to send the instrument to his residence, assuring him that it should be played in his private study, to which no person had access, where he would practice upon it for a week, and test its powers and then give his opinion. This was done, and Coleman waited with much anxiety the result. He felt that much, perhaps everything, depended upon Benedict's decision.

This was as favorable as could be wished. Benedict was enraptured with the instrument and to Coleman's astonishment he found that until he heard him play, he knew not the extent of his own invention. To use Coleman's own words:—"Benedict made an entirely new instrument of it. I had only sought to combine the organ with the piano but he showed me various applications of the 'attachment' that exceeded my own conceptions." One thing only was in the way. Benedict feared that the piano in which the 'attachment' was used, might be a pecuniary sacrifice, instrument, and that the invention could not be applied to any other. Coleman assured him that not only this could be done, but that he would take the 'attachment' from the old instrument and apply it to one of Erard's grand piano fortes.

As this was a state of things never apprehended by Coleman, his anxiety was very great, lest Benedict's fears might prove correct. Yet he 'determined it should work,' and the greater part of one day and night was passed in effecting the exchange. It resulted in perfect success, and from that moment Benedict never wavered in his approbation and admiration of the instrument.

But the most interesting and wonderful incident, and with the relation of which I shall close this letter, is as follows:—

After Coleman had obtained his patent, and his invention had attained the highest point in the estimation of the public, he still found 'a lion in the way.' The celebrated Mr. Thalberg—the first pianist in the world—who had been for some time on the Continent, had not yet seen or heard the instrument. Many eminent musicians, and especially the pianoforte manufacturers, stood aloof, until Thalberg should give his opinion. Coleman felt that the fate of his invention hung upon the fiat of the dreadful Thalberg. It was 'wait till Thalberg comes,' and 'if Thalberg says so and so, then, &c., until the very name of Thalberg became hateful.

He arrived in London at last, and a day was appointed for his examination of the instrument. A large room was selected, into which were admitted about a dozen of the first musical artists. Benedict sat down and played in his best style. Thalberg stood at some distance, with his arms folded and his back turned. He listened for a while in that position and then turned his face toward the instrument. He moved softly across the floor until he stood by the side of Benedict, where he again stopped and listened.—An occasional nod of the head was all the emotion he betrayed. Suddenly, while Benedict was in the midst of a splendid sonata, he laid his hand upon his arm and with a not very gentle push, said, 'get off that stool!'

Seating himself, he dashed out, in his inimitable style, and continued to play for some time without interruption, electrifying Coleman and the other auditors with an entirely new application of the invention.—Suddenly he stopped, and turning to Benedict, requested him to get a certain piece of Beethoven's from the library. This was done and Thalberg played it through. Then, striking the instrument with his hand, and pointing to the music, he said, 'This is the very

instrument of Beethoven, that music, it never had next day Coleman said he enabled him to take his place.

Yours truly,

MUSIC



THE SCIENCES

TELESCOPE. The Earl of Rosse, has nearly completed a monster telescope—in length 53 feet, with a speculum six feet in diameter, weighing four tons. The Dean of Ely walked through the tube with an umbrella spread over his head.

Meteoric Shower.

The last number of Siliman's Journal contains a paper by E. C. Herrick, Esq., of New Haven, from which it appears that the August exhibition of meteors, as seen in that city, was fully equal to that of any former year since 1837. In three hours, on the night of August 9th—10th, 367 meteors were seen, and, on the night of the 10th, 11th, in 6 hours, 622 meteors.

New President of Harvard College.

Our readers are probably aware that President Quincy of Harvard College, sent his resignation to the Corporation some time since. Various persons have been named as successors, among whom, the names of Dr. Walker, now a Professor in the University, President Wayland of Brown University, Hon. Edward Everett, now Minister to the Court of St. James, appear most prominent.

Dulleian Lecture at Cambridge.

The Dulleian Lecture at Harvard University for this year, was delivered by Prof. Park of Andover, on Popery,—which, for eloquence of diction, profundness of thought, soundness of reasoning, and chaste delivery has never been surpassed, and very rarely, if ever equalled by any similar performance, which we ever heard.

New Caps at Harvard University.

We notice that the students of this venerable Institution have adopted a new style of Cap, a modification of the old Oxford. We admire the Cap, not simply as a Cap, but as a uniform, as a distinguished feature, and hope that it will be generally worn, notwithstanding the endeavors of a particular few to put them out of existence.

Geological Convention at New Haven.

A Convention of Geologists has lately been held at New Haven, among whom were Professor's Siliman, Rogers, Hitchcock, Dr. Jackson, Mr. Redfield, Mr. Whelpley and others. Their discussions in regard to the various Geological theories were very interesting. When shall we receive sufficient patronage to get out a paper, so often and large as to contain in connection with Musical literature, all the scientific and useful news of the day. Our list is gaining slowly;—but if each subscriber would get one additional one per annum, we should soon be able to make our sheet at least in some respects, what we design it shall be.

Whisper.

was sleeping its mot-er was weep

usband was far on the wild raging sea, And the

tempest was swelling, Round the fisherman's dwelling, And she

cried, "Dermot darling, oh, come back to me!"

2 Her beads while she numbered,
The baby still slumbered,
And smiled in her face as she bended her knee,
"Oh blessed be that warning,
My child, thy sleep adorning
For I know that the angels are whispering to thee."

3 And while they are keeping,
Bright watch o'er thy sleeping;
Oh, pray to them softly, pray baby with me,
And say thou would'st rather
They'd watch o'er thy father,
For I know that the angels were whispering to thee.

4 The dawn of the morning,
Saw Dermot returning,
And the wife wept with joy, her babe forth to see,
And closely caressing
Her child, with a blessing, [thee.]
Said, "I knew that the angels were whispering with

Switzer's Song of Home.

1. Why, ah! why my heart this sadness? Why 'mid scenes like these de-

cline? Where all, tho' strange, is joy & gladness, Oh! say, what wish can [yet be

thine? Oh! say what wish can yet be thine? 1

2 All that's dear to me is wanting,
Lone and cheerless here I roam;
The stranger's joys how e'er enchanting,
Can never be to me like home,
Can never be to me like home.

3 Give me those, I ask no other,
Those that bless the humble dome,
Where dwell my father and my mother
O! give me back my native home!
O! give me back my native home.

The Golden Rule.

A ROUND IN THREE PARTS.

Be you to oth-ers kind and true, As you'd have others be to you,
2d Part.

And never do nor say to men, The thing you would not take again.
3d Part.

Ne-er do nor say to men, The thing you would not take a-gain.

Teachers Class for 1845.

Messrs. Baker and Woodbury's third annual Class for teachers of Music and others interested in the art, will meet on Tuesday the 12th of August, at the Melodeon Boston, when Lectures and instructions will be given as follows:

- 1st. On the best method of teaching the elements of Vocal Music to Classes and Schools.
- 2d. Harmony, Composition and Counterpoint.
- 3d. Cultivation of the Voice.
- 4th. Elocution by Professor Murdock.
- 5th. The practice of Metrical Psalm Tunes, Chants, Sentences, Anthems, &c. with remarks on the different styles.
- 6th. Chorusses from the best Masters.
- 7th. The Oratorio's of the Messiah by Hayden and Daniel, by Neukomm.
- 8th. Glee and Madrigal Singing, with remarks on correct taste.
- 9th. The Violin and all the principal Instruments used in Orchestra's and Bands, will be taught by Messrs. Herring and Bond.

The whole of the above exercises will continue daily for 10 days. Tickets to admit a Lady and Gentleman \$5.00 to be had at the Bookstore of Otis Broaders & Co. 120 Washington St. (up stairs) and at the door.

No extra charge will be made for instruction on any instrument.

N. B. The National Musical Convention will meet on Wednesday the 13th August in the Melodeon at 12 o'clock. A lecture daily from some of the most

eminent clergymen of the city and country may be expected.

B. F. BAKER.

I. B. WOODBURY—Odeon Hall No. 2.
Boston, Mass. May 26, 1845.

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(DOUB.)

Andante.

How sweet the melt-ing, lay, That breaks up - on the ear, When christ-ians with the morn's first ray, U - r

So Je - sus rose to pray, Be - fore the morn-ing light; Once on the chill-ing mount did stay, And wrest-

Andante.

prayer! The breez-es waft thier cries, Up to Je - ho vah's throne; He list - ens to their burst - ing sighs, And send's his bless-ing down.

night, Ac - cept, O Lord, the praise Of these our hum-ble songs, Till tunes of no - bler sound we raise, With our im - mor-tal tongues.

Achsa. L. M.

[Arranged from the German by T. B. Mason.]

2. Awake my glory, wake my lyre; To songs of praise, my tongue in-spire With morning's earliest dawn arise, And swell your music to the skies.

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LET US HIE TO THE MEADOW.—Glee.

WORDS AND MUSIC WRITTEN EXPRESSLY FOR THIS WORK.

Lively.

Tenor. 1. Let us hie to the mead-ow and oak-shad-ed hills, and list to the mus-ic of songsters and rills,
Soprano & Alto. 2. The pic-ture is peaceful—how qui-et and bright, With eve blush-es glow-ing smil-ing to night;
Bass. 3. The lark war-bles his "de-ahs" from vespers on high, Till faintly the stars show themselves in the sky,

There sweet bul-a-bres hush the winds to re-pose, And soft-ly to sleep fold the lee in the rose.
The call of the cow-boy re-sounds loud and long, And chimes with the notes of the team-driv-ers song.
When home-ward we hast-en to meet those we love, And sing of the joys which are pre-pared a-bove.

HAIL! ALL HAIL!—May Song.

ARRANGED FOR THIS WORK FROM C. M. VON WEBER.

Allegro.

Tenor. 1. Hail! all hail! thou merry month of May! We will hasten to the woods away, And scent the flowers so sweet and gay; Then a-
Alto. 2. Hark! hark! hark! To hail the month of May, How the songsters warble on each spray! And we will be as blith as they. Then a-
Sopra. 3. Hail! all hail! Thou merry month of May! We will welcome thee with merry lay, And sing to thee the livelong day, Then a-
Bass.

way! to hail the merry merry May, The mer-ry May, Then away, to hail the mer-ry month of May. Then away, Then away to hail the month of May.
way! to hail the merry merry May, The mer-ry May, Then away, to hail the merry month of May. Then away, Then away to hail the month of May.
way! to hail the merry merry May, The merry May, then a-way to hail the merry month of May. Then away, Then away to hail the month of May.

